

9059

III

musicalia





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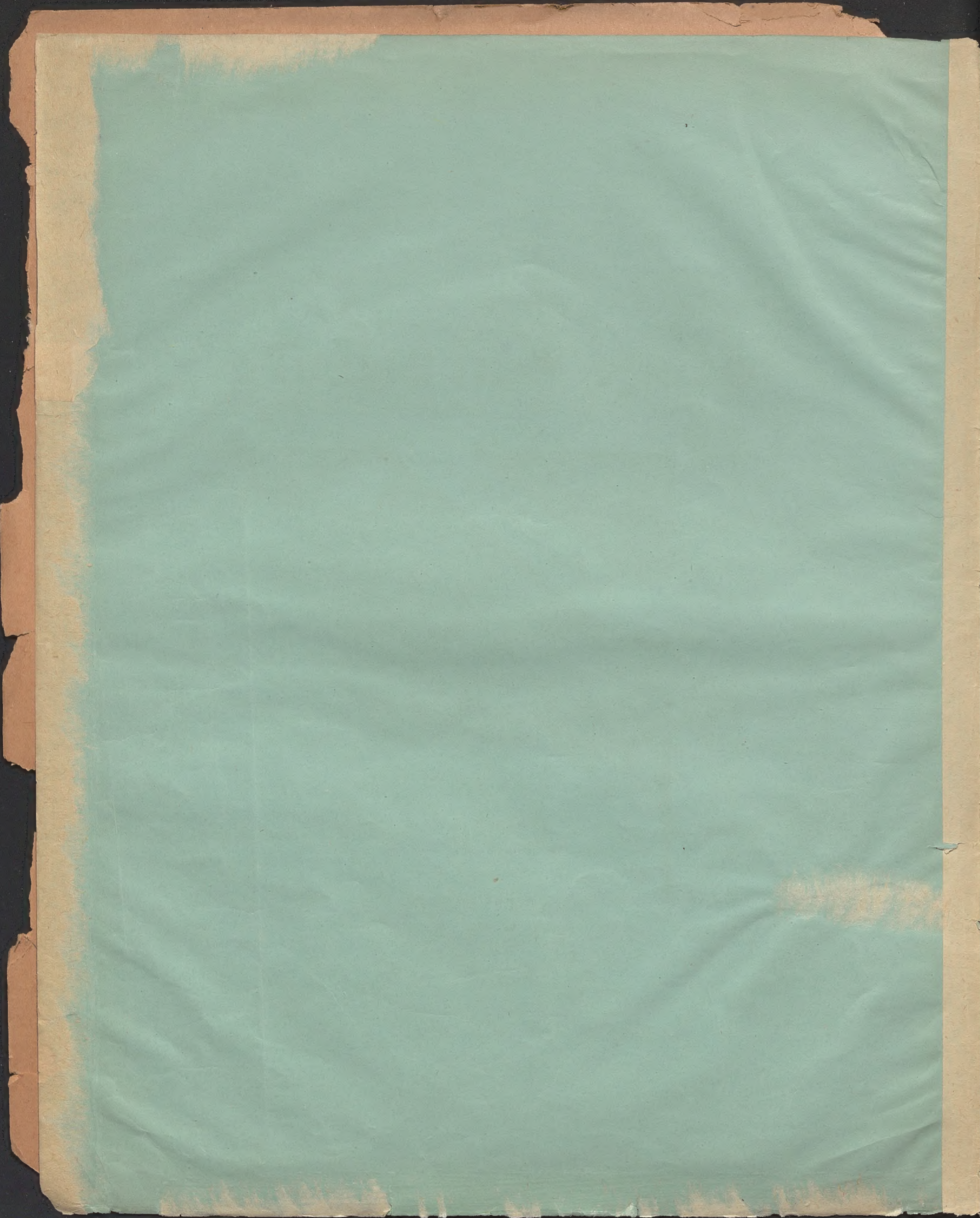
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x)
Kochanowi Tatarowi muzykowi
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Wygna

TROIS INTERMEDES

pour **PIANO**

par **Sigismund Stojowski.**

Op. 4.

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K 1959 m 256

A mon ami Paul Braud.

3

Trois Intermèdes.

I.

Sig. Stojowski, Op. 4. N° 1.

Allegretto moderato e con fantasia.

PIANO.

quasi flauti
sotto voce
slentando
a tempo
quasi pizzicati

poco cresc.
dim. e pochissimo rit.
a tempo
meno p

rit.
a tempo

Animato.

p leggiero *poco cresc.*

poco rit. *a tempo* *cresc.*

mf *p* *pp*

Tempo I.

f rit. *p*

8

pocissimo rit.

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The tempo marking *a tempo* is placed below the first measure, and *rall.* is placed below the final measure.

Second system of musical notation. The tempo marking *a tempo poco animato* is centered above the staff. The dynamic marking *pp scherzando* is placed below the first measure of the bass staff.

Third system of musical notation. The dynamic marking *cresc.* is placed below the first measure of the bass staff. The tempo marking *rit.* is placed below the second measure, and *dim.* is placed below the third measure.

Fourth system of musical notation. The tempo marking *a tempo p* is placed below the first measure. The tempo marking *poco animato* is placed above the second measure. The tempo marking *slentando* is placed above the third measure. The tempo marking *a tempo* is placed above the fourth measure, and *slentando* is placed below the fourth measure.

a tempo *accelerando e cresc. molto*

allarg. e cresc. sempre

allarg. molto *a tempo*

ff *marcatissimo* *ff* *p leggiero*

dim. e rall. *m.g.*

pp rall. sempre

Red. *

A mon ami Pierre-René Hirsch.

7

Trois Intermèdes.

II.

Sig. Stojowski, Op. 4. N^o 2.

Andantino capriccioso, più tosto allegretto.

PIANO.

p molto espress.

espress.

pp

pp

mf poco a poco string. e cresc.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature, featuring a bass line with eighth notes and some chords. The dynamic marking *mf* and the instruction *poco a poco string. e cresc.* are placed between the staves.

poco rit. f animato

The second system continues the two-staff format. The upper staff has a melodic line with some rests and slurs. The lower staff has a bass line with chords and some slurs. The dynamic marking *f* and the instruction *animato* are placed between the staves, following a *poco rit.* marking.

ad lib. pp ff animato

The third system continues the two-staff format. The upper staff has a melodic line with some rests and slurs. The lower staff has a bass line with chords and some slurs. The dynamic marking *pp* and the instruction *ad lib.* are placed between the staves, followed by *ff animato*.

ad lib. pp p animato un poco string. - - - e cresc.

The fourth system continues the two-staff format. The upper staff has a melodic line with some rests and slurs. The lower staff has a bass line with chords and some slurs. The dynamic marking *pp* and the instruction *ad lib.* are placed between the staves, followed by *p animato un poco*, *string. - - -*, and *e cresc.*

First system of musical notation. The treble staff features a melodic line with wavy hairpins indicating a gradual change in dynamics. The bass staff provides harmonic support with chords and single notes. The tempo marking *poco rit.* is placed above the bass staff, and *f veloce* is placed above the treble staff. An 8-measure rest is indicated in the treble staff.

Second system of musical notation. The treble staff continues the melodic line with an 8-measure rest at the beginning. The bass staff has a few notes and rests. The tempo marking *sempre più f* is placed above the bass staff, and *allargando molto* is placed above the treble staff.

Third system of musical notation. The treble staff features a melodic line with accents. The bass staff has a melodic line with accents. The dynamic marking *ff* is placed above the bass staff, and *sf* is placed above the treble staff.

Fourth system of musical notation. The treble staff features a melodic line with accents. The bass staff has a melodic line with accents. The tempo marking *poco allarg.* is placed above the bass staff.

8
sempre ff

8
p
poco rit.
pesante

mf *rubato*
pp *espress.*
pocissimo rit.

a tempo
poco rit.

f poco animato
sempre
più animato e

8-
più f *poco a poco dim.*

8-
e calando

8-
dim. e rall. sempre

pp misterioso
sf

rall. *sf* *pp*

A mon ami Lennart Lundberg.

Trois Intermèdes.

III.

Sig. Stojowski, Op. 4. N° 3.

Moderato.

PIANO.

p

p espr. e poco rubato

più p

cresc. *dim. e rit.* *a tempo*

rall. 1. 2.



First system of musical notation. The treble staff begins with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and A4. The bass staff begins with a half note G3, followed by a quarter rest, then eighth notes A3, Bb3, and A3. The system concludes with a half note G4 in the treble and a half note G3 in the bass, both marked *dolcissimo*.



Second system of musical notation. The treble staff begins with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and A4. The bass staff begins with a half note G3, followed by a quarter rest, then eighth notes A3, Bb3, and A3. The system concludes with a half note G4 in the treble and a half note G3 in the bass.



Third system of musical notation. The treble staff begins with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and A4. The bass staff begins with a half note G3, followed by a quarter rest, then eighth notes A3, Bb3, and A3. The system concludes with a half note G4 in the treble and a half note G3 in the bass, both marked *poco cresc.* and *poco rubato e dim.*



Fourth system of musical notation. The treble staff begins with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and A4. The bass staff begins with a half note G3, followed by a quarter rest, then eighth notes A3, Bb3, and A3. The system concludes with a half note G4 in the treble and a half note G3 in the bass, both marked *rit.* and *a tempo pp*.



Fifth system of musical notation. The treble staff begins with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and A4. The bass staff begins with a half note G3, followed by a quarter rest, then eighth notes A3, Bb3, and A3. The system concludes with a half note G4 in the treble and a half note G3 in the bass.





First system of musical notation. The right hand (treble clef) has a whole note chord in the first measure, followed by a half note chord in the second measure, and then a series of eighth notes in the third and fourth measures. The left hand (bass clef) has a continuous eighth-note accompaniment. Dynamics: *ff a tempo* in the first measure, *meno f* in the second measure.



Second system of musical notation. The right hand has a whole note chord in the first measure, followed by a half note chord in the second measure, and then a series of eighth notes in the third and fourth measures. The left hand has a continuous eighth-note accompaniment. A first ending bracket labeled '8' spans the last two measures.



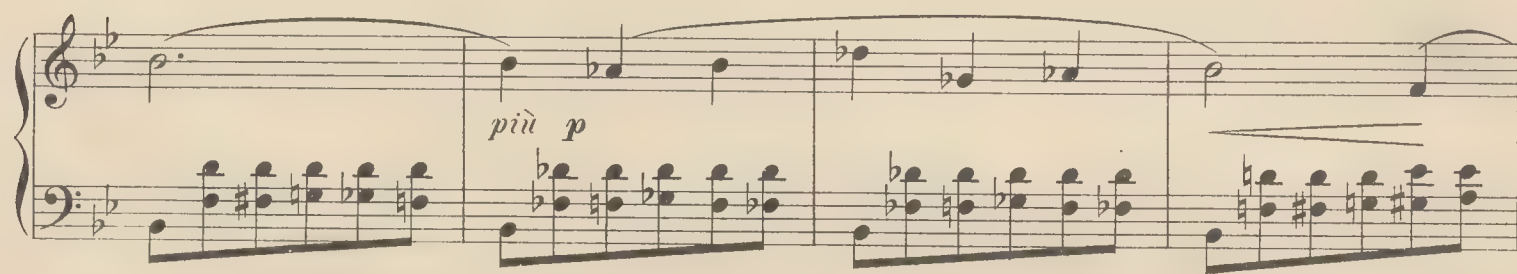
Third system of musical notation. The right hand has a whole note chord in the first measure, followed by a half note chord in the second measure, and then a series of eighth notes in the third and fourth measures. The left hand has a continuous eighth-note accompaniment. Dynamics: *ff con fuoco* in the first measure. A first ending bracket labeled '8' spans the last two measures.

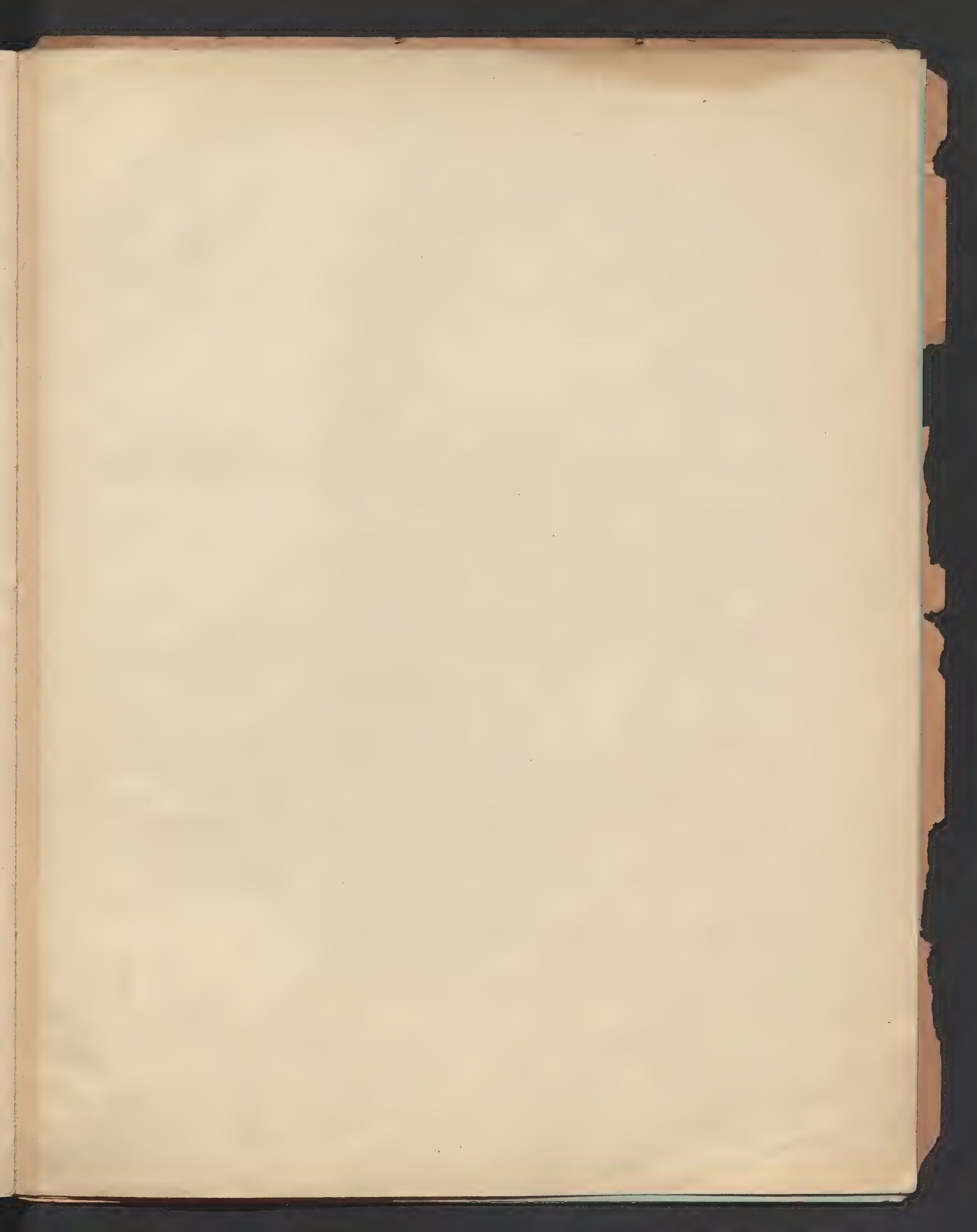


Fourth system of musical notation. The right hand has a whole note chord in the first measure, followed by a half note chord in the second measure, and then a series of eighth notes in the third and fourth measures. The left hand has a continuous eighth-note accompaniment. Dynamics: *fff appassionato* in the first measure. A first ending bracket labeled '8' spans the last two measures.



Fifth system of musical notation. The right hand has a whole note chord in the first measure, followed by a half note chord in the second measure, and then a series of eighth notes in the third and fourth measures. The left hand has a continuous eighth-note accompaniment. Dynamics: *rit. e dim. molto* in the third measure. A first ending bracket labeled '8' spans the last two measures.





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